

# American Art News

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## SPECIAL ANNOUNCEMENT

Following the Summer issues of July 17, August 14, there will be one more on Sept. 18, after which the weekly issues will commence a new volume beginning with Oct. 16.

## LAW ON EXPORTS ONCE MORE

No new event has occurred to modify the situation brought about by the application of the law and applying an embargo on works of art and a tax on those allowed to leave the country which weighs so heavily on the art-trade that all transactions with abroad are literally interrupted.

We had, recently, an opportunity of hearing the opinion of M. Honorat, Minister of Fine Arts, on the decree. These were his very words: "The temporary depreciation in our money exchange had given rise to such an increase in the exodus of our art-treasures that it was my duty to apply an immediate palliative. Certain departments in the country have been literally sacked. In some towns, like Bayeux, foreigners have bought up whole houses and removed the wood-work therefrom, leaving only the masonry. I realize the decree acts somewhat like a guillotine but we had not the choice of remedies. The scheme under examination at present is much more liberal than the decree which must be looked upon as a ligature made in a case of hemorrhage."

M. Honorat considers himself, very rightfully, the curator in chief of the big museum represented by the laws of France, but it would seem that the reports put before him have been exaggerated and that the peril is less serious than he was led to suppose.

Senator Chastenard, rapporteur for the Fine Arts budget, is engaged upon a statement of the situation. But all that needs time and the thoughtless conduct of the French Chamber required far less preparation than the operations whose purpose it is to straighten things out again. It takes longer to stitch than to unstitch.

The press has been almost unanimously opposed to these prohibitions and, after the "Journal des Débats," which we quoted, the "Temps" has been openly hostile to them. It observes that antiquities are among our most profitable articles of export, fears an exodus of the art-market, foresees economic reprisals, and asks for absolute freedom in the art-trade, while willingly favoring the State's protecting the country's artistic heritage, as far as works of exceptional importance are concerned.

It would seem that in a general way the Senators and deputies consider the decree needs amending. M. Herriot, who is the originator of this fatal bill, has himself admitted that it is too absolute on its present lines.

The Chamber of Deputies, taking up the Senate's point of view, has separated from the financial bill, the law prohibiting the exodus of certain works and the taxation of those authorized to leave the country. A debate occurred between the deputies and the Minister of Finance which made it clear that the State does not intend to prohibit the exportation abroad of any but the most important works of art. France needs money and no one disputes the principle of applying a tax, but it must above all be acceptable if it is to be profitable. The whole crux of the question lies there and it seems to have been understood at last.

It has been said that an agreement respecting the amendment of certain details in the first scheme has already come about between the Commission and the Government, the latter, tempering the rate of taxation proposed by the decree of May 1st would adopt a much more moderate scale, heavy fines being proposed in cases of fraud. The State would, in a word, be prepared to return to an extension of the right of classification considered by the 1913 law.

As to the limit of twenty years following the death of an artist after which time his works could no longer be freely exported, the Government appears to be irrevocable on that point. Artists and dealers are, of course, opposed to this restriction and the press is with them.

M. André Hesse, the eminent barrister, has fought against it in "Le Journal," his plea being, very rightfully, that much work does not acquire fame till well after twenty years following the artist's death. He mentioned as typical cases Daumier and Millet, concluding with the remark that celebrity comes most slowly to those whose artistic conceptions are in advance of their time. M. Paul Strauss, Senator for the Seine department, will, so it is said, propose an amendment prolonging the period during

which an artist's work can be exported to fifty years subsequent to his death.

Pending the adoption of a definitive text which will replace the new decree, the Minister of Finance, M. Marsal, has declared that it was wise to maintain this one. A double committee whose duty it is to examine requests for derogations has, therefore, been instituted. The first commission consists exclusively in high functionaries attached to the Fine Arts Ministry, presided over by M. Michel Tardit, State Councillor, assisted by M. Frantz-Marcou, Inspector-general of Historic Monuments, as vice-president. It comprises: MM. Arsène Alexandre, Léonce Bénédite, Jean Guiffrey, Gaston Migeon, Salomon Reinach, Paul Vitry. Their task is to decide whether the art-works submitted to them concern the national patrimony and to authorize their exit from the country if they do not. When this permission has been granted a second committee will appraise the works and fix the rate of taxation. Besides personalities already figuring on the first committee it will consist of MM. Camille Cerf, Louis Gonze, Albert Lehmann and Louis Metman, plus three customs experts: MM. Edouard Jonas, Léon Roger and Samary.

The competence and impartiality of these two boards is beyond question, nevertheless it affords numerous disadvantages in the way of formalities, complications and delays of every kind. Therefore, a rapid solution to the problem is becoming increasingly desirable.

We have been interviewing the principal art-dealers, in order to secure the practical view-point, for readers of the ART NEWS.

## MONASTIC SMUGGLERS

It is reported from Berlin that a sensational attempt to smuggle securities and art treasures, worth several million marks, from Germany into Switzerland has been discovered by the Berlin office for the control of the export of capital, which learned that a Bavarian monastery had obtained permission to emigrate to Switzerland. The monastery was watched, and it was found that the Abbot was in constant touch with two art dealers, one of whom was a Swiss. The latter sent large packing cases to the monastery, which were later found to contain works of art which it was intended to smuggle over the frontier as the property of the monks. At Lindau, Berlin officials examined the monastic consignments and discovered not only art treasures, but several valuable pictures, including a Madonna by Raphael worth six million marks, while sewn into a mattress were many share certificates and interest coupons as well as cheques, amounting to 800,000 marks. A case, declared to the Customs as machinery, contained costly church vessels bought by the two art dealers in Germany. It is stated that the Raphael had been purchased from a princely family for two million marks without the knowledge of the actual owner, and that an agreement had been concluded between the Abbot and the dealer to share the profits. The police have taken possession of the goods and arrested the Abbot and the art dealer.

Thus one sees the stage set once more for "great finds" and subsequent attacks upon that supposedly "easy mark," the poor American millionaire.



Photo by Ruth Colby Studio

WAR MEMORIAL FOR EDGEWATER, N. J. By Ettore Cadorin

They all agree that their business has been struck a heavy blow. It is a whole season lost, they say, and the measure is the more unjust since it surprises them after five years' war when trade was at a standstill. The authorities do not as yet realize the effects of this decree and the displacement which it entails.

M. Paul Mallon, the young exporter of Eastern antiquities whom I saw in his hôtel in the Boulevard Flandrin where his Chinese and Indian antiquities are shown with the utmost artistic care, expressed himself in this wise: "This decree throttles us. I am obliged to take exile and am opening a house in London at 199 Piccadilly."

Other dealers, and not minor ones, held the same views. M. Kalebajian, of the rue de la Paix, while showing me his treasures, said he would probably have to follow suit, and these were the sorrowful words, too, of the owners of old French firms like M. Edouard Jonas of the Place Vendôme and M. Larcade in the Faubourg Saint Honoré.

As to the English firms established in Paris I must say that I was struck by the extreme reserve with which their owners commented upon the situation. "Our trade is struck in its vitals and business is crippled," said they, "but we are foreigners and have no right to complain. France needs money and must find it. All we can trust is that new regulations will replace the existing decree and that they will take into consideration both private and public interests too closely connected for it to be possible to touch these without touching those."

## PRIX de ROME NOT GIVEN

The ten competitors for the Prix de Rome in painting, this year in Paris, who have been shut away from the outer world in order that the judges might be sure that they were unaided in their efforts, must have felt very sick and sorry when the results were put up recently at the Ecole des Beaux Arts. No one has obtained le Prix de Rome. The judges were unable to find sufficient talent in any of the competitors to justify them in sending him to the Villa Medici, in the Eternal City. A second prize was certainly awarded, but the winner can only feel moderately pleased. One of the members of the jury afterwards confessed that perhaps not enough indulgence had been shown for those competitors who for more than four years did not touch brush or pencil. Obviously the war must be blamed for this poor showing, but in art no count can be taken of circumstances, but only of results.

Professor Sacks of Copenhagen, who was sent to America to learn art conditions, sailed for home recently decidedly enthusiastic over the interest in art in this country. He was greatly impressed with the present Summer loan display at the Metropolitan Museum, especially with the rare Old Masters and the fine work of American painters, and was amazed at the number of important collections and collectors in America. He declares that Europe has no conception of the importance of art in the U. S. and it is his purpose to enlighten his countrymen of the high appreciation of good art here.

## LONDON'S INDEPENDENT ARTISTS

Sir Claude Phillips says of the Allied Artists' "No Jury-No Prizes" exhibition, now on in London and which is the English original of the American Independent Artists display, held last Spring on the Waldorf-Astoria roof:

"This is the twelfth in succession of the exhibitions organized by the Allied Artists' Association, following in the footsteps of the Société des Indépendants of Paris. Its main principle—as we have year after year explained—is that any painter who pays so much subscription has the right to exhibit so many works without submitting them to a jury. This rule being still in force, and, indeed, at the very root of the whole organization, the wonder is that the exhibition should not be of still lower quality, and yet more ridiculous than it actually is. We might expect it to be all 'Young Visitors,' without the humor that enlivens the doings of those young people. And so, indeed, it is—or very nearly—when we come to analyze it more closely. On a first inspection we are left with the general impression that the show, though more restricted as regards quantity, is better as regards quality than some of its predecessors. Closer study confirms this impression, but enables us to understand the reason of this too hastily assumed superiority. A number of artists of considerable reputation, who can gain nothing by such brotherhood, have generously come forward in support of the Allied Artists' Association, which even its warmest friends would not, we take it, describe as exceptionally flourishing."

"To sum up as little unkindly as is possible in the exceptional circumstances of the case: The Earth quakes not, nor are the Heavens rent by the revolutionary efforts of the Allied Artists' Association. It is not their audacity but their incapacity that we object to."

## DUDLEY VASES SOLD

What are said to be the famous Dudley vases, the finest existing examples of Chelsea ware, were sold for 6,200 guineas at a sale at Christie's, London, July 23, last, to Mr. Albert Amor, who said he believed the owner could not have been aware of their value. The vases were cataloged unobtrusively as "the property of a gentleman." Mr. Amor saw them and came to the conclusion that they were the Dudley vases that passed into a private collection several years ago for £20,000.

"I cannot conceive how they were not recognized," he said to a reporter. "The room was crowded, but apparently people thought they were only very fine pieces of Chelsea art. It has been the event of my life."

Chelsea ware was made during the 18th century, and the Dudley vases, which are remarkable for their lovely rose color, were made in 1790.

## A STRIKING WAR MEMORIAL

The memorial reproduced on this page is to be erected at Edgewater, N. J., to honor the youth of that place who participated in the Great War. The reproduction shows, as a part of it, a high relief in bronze of a soldier, a marine and a sailor setting out for "the great adventure." Two of the figures are practically statues in relief, while the third one is almost a bas-relief. There is a lot of idealism in the faces. This work is by Ettore Cadorin, whose statues in St. Mark's Square, Venice, and a memorial to Wagner, also in Venice, are well known. He is now working on a bas-relief in bronze which will complete the memorial. The bronzes will be mounted on a block of Palisades granite and will be placed in the park at Edgewater overlooking the Hudson. The memorial was ordered by the Borough of Edgewater; Mayor, Henry Wissel. On the committee are Mr. R. B. Burgess, Mr. D. Davies and Mr. L. Kleiser. A celebration will take place at the unveiling next Autumn.

## AN A. B. DAVIES BOOM

The long if slow growth of interest in the work of Arthur B. Davies has within recent weeks culminated in such a demand for his paintings that it has become difficult for dealers to obtain the necessary supply. The Ferargil Galleries, 607 Fifth Ave., have been able to secure several of his most recent motifs which they have added to their Summer show as well as some new oils by J. Alden Weir which completes the group in the exhibition. At these galleries there are several fine nudes by Warren Davis in his best manner with all the grace, beauty of line and charm for which his work is noted.



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**BERLIN**

July 1st, 1920.

The German metropolis has never been able to boast of a greater number of art dealers, many of them ladies, than at present. Even though the tremendous boom of the early part of the year has subsided and in the face of the present depression they seem to hold their own. The buying public has been much affected by the luxury tax, and everyone is sighting over the prospective payment of the war indemnity in which even the humblest citizen must share at stated intervals. As usual, the spring and early summer brought forth numerous art exhibitions.

**Free Secession Society**

July 1st the exhibit made by the Society of Free Secession, of which Max Liebermann is hon. president, closed its doors to the public after a season of three months. There one saw those well known names familiar to the Secessionist fans: Liebermann, Corinth and Orlik, men who used to be considered extreme in the early days and who now hold up the dignity of their profession when their more youthful colleagues seem to jump over the traces.

On entering, one is struck by two interesting paintings in the first room. Both depict orchestras. The smaller one, done by George Brandes, represents a peculiar green light hovering over the body of players which might be interpreted as emanating from wave motions of sound. The artist has refrained from exaggerations and has balanced his effects well. This canvas was sold.

The other, a large painting in which Heuser goes a step further by placing a crucifixion scene just above the orchestra, with God the Father surrounded by angels at the top, while below the scene of the Last Judgment is vividly portrayed. Fritz Rhein and von Kardorff contributed good portraits.

In the large middle gallery, on a central platform, one sees the so-called "Job Group," very strikingly carried out by Karsch, a sculptor, who has expressed the moment of greatest emotion in both face and attitude of these four men.

Kokoschka, who has made such a stir of recent years, sent a large family group against an open landscape. Here his bold style seems to have had free sweep. The exhibits in the smaller galleries seem to have been arranged by clans, as it were: all the leaders of the extremists and their satellites were grouped together.

Plastic art was well represented. One gallery was exclusively devoted to the work of the celebrated sculptor Klimsch. His marble figures and bronze portraits made an excellent showing. Georg Kolbe, who has become quite famous, sent three bronze figures, the "Dancer" being exquisite in every detail. Paula Modersohn, now considered one of the leading woman painters exhibited several canvases. This year's show is not up to the standard of other years.

Another regular annual occurrence is the opening of the Berlin Art Exhibition in the large building erected years ago for this purpose. On entering this year one is immediately struck by the change in regime as affecting the general atmosphere. In the galleries to the right of the main entrance the conservative element, the Society of Berlin Artists, and its guests display the usual style of paintings, mostly landscapes and interiors, Sandrock, Willy ter Hell, Langhammer, Loophen, Schlichting, are well known names here. Schulte im Hofe and Hugo Vogel have done some good portraits.

**Industrial Painting**

A new element seems to be the artists' fondness for painting scenes from industrial centres, such as iron works, machine shops, locomotives and building constructions. Otto Roloff has broken with tradition by depicting the Flight into Egypt as a snow scene. The Duesseldorf artists, who have had their own jury, exhibit in two rooms the two extremes of conservative and highly

modern art. As usual, the large central gallery is filled with sculpture.

**The November Group**

Going over to the left wing one finds the sensation of this year's show in the contributions of the much talked of "November Group." In former years all of this work would have been referred to the Secessionist Gallery and in fact it goes a step further. Besides all manner of revolutionary paintings and sculptures by such men as Heinemann, Mueller, Kobbe and Goetz, the extremist idea of form and color has also been translated into art-craft. They display striking mosaics, designs for frescoes, and have set up a stained glass window. Even a cupboard is shown which is so bizarre that one can not take the motive seriously.

Max Liebermann has now been made president of the Academy of Art on the Pariser Platz. Dr. Bode is still at the head of the Kaiser Friedrich Museum. Dr. Justi is in charge of the new museum opened in what was formerly the Crown Prince's place, Unter den Linden.

The collection consists chiefly of a number of paintings formerly hung in the National Gallery here, and of loan exhibits of private collectors. The room on the first floor, where the popular Crown Princess with the little Princes used to bow to the eager throngs assembled below the window, is at present the abode of the Koenig's Collection, comprising good examples by Zorn, Segantini and Klinger. Here, too, is a famous marble "Man and His Idea," by Rodin. On the second floor there are a dozen or more exquisite French paintings by Manet, Monet, Sisley, Renoir and Cézanne besides two fine Rodin bronzes. One gallery is devoted only to Liebermann.

The former dining-room has been converted into a reading-room, and the banquet hall offers students ample room for the study of drawings and plates in portfolios, that are placed at one's disposition by attendants. Above, on the third floor, is a collection of Thomas' works, and beyond a suite of rooms filled with modern paintings. Erich Haeckel's striking Madonna and Child painted on two joined sections of tent canvas, for a sailors' festival at Ostende in 1915, is an elevating type of war picture.

Paul Cassierer's galleries are at present filled with the works of three artists, the most important show being that by Martin Bloch who spent the war-years painting in Spain. His ideas of color are highly decorative and no doubt the modern Frenchmen have been his inspiration. Several canvases have been sold. Mr. Cassierer's representative emphasized the fact that of the older German art, the early Gothic paintings were in great demand and had been largely bought up, even by museums of other countries, so that like all fine primitives, they are getting very rare.

At Schulte's there are various exhibits, the "Block"-association being represented by about 50 canvases of no particular interest. It is interesting to know that George Sauters, a brother-in-law of Galsworthy, is exhibiting at the gallery of Carl Nicolai.

**Saxon Art Treasures**

At Lepke's the last auction of the von Wassermann collection closed the season, which was one of the most prosperous in the history of this house. Dr. Wolfenberg, one of the present directors, is busy preparing the catalogue for a most important sale to be held in Dresden early in October. The objects to be sold at auction are all from the royal collections of Saxony, and consist for the most part of duplicate pieces found in these extensive treasure houses. There will be ivories from the famous Gruene Gewoelbe, porcelains from the Johanneum, armor from the Historical Museum, but only a small number of paintings are to be disposed of. Many of these art objects are unique and cannot be found in the trade.

Naturally there was very strong opposition to this undertaking of the present government, but the object is to dispose of only duplicate pieces in order to get up a fund and purchase new things with the proceeds. This will be the second auction of its kind and no doubt will attract dealers from every art centre.

A. L. W.

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## LONDON LETTER

July 23rd, '20.

The Salesrooms have had their ups and downs of late. There have been high prices and low, there has been the 20,000 guineas paid at Christie's for Raeburn's portrait of the four Macdonald Children, nearly seven times the price it fetched some twenty-five years ago, and there have been Watteaus, Lawrences and Reynolds changing hands for a mere ten-pound note and less, presumably because the attributions in the catalogue failed to carry conviction. But it is perhaps old silver that is feeling a slump more than any other type of work of art, the reason being to some extent due to the fact that the recent high prices given for it have induced every family in the United Kingdom to pour into the salerooms every available specimen of old plate of which they may happen to be possessed. The consequent excess of supply over demand has had the inevitable consequence; every dealer is stocked to breaking point with silver, and would-be sellers find it hard to dispose of their wares at any price. Either be first in the field or avoid it altogether, should be the guiding principle for the private vendor.

## A Feast on Antique Lines

The British Antique Dealers' Association enjoyed an entertainment carried out on medieval lines, when they were invited some weeks ago to Hatfield by Mr. Speaight of the Hatfield Art Gallery. The time-honored boar's head and baron of beef were served in right proper 15th-Century style, the loving-cup circulated as in Tudor days, and the chief guests were duly placed "above the salt" as in feudal times. Old tapestries and armor graced the banqueting-hall, and the only really modern touch was to be discovered among the guests, who included Bernard Shaw among their number. Mr. Shaw in proposing the toast of the association, made the apposite remark that it was the antique dealers who were to be thanked for the preservation of the tradition of beautiful houses and fine furniture during the whole, unlamented period of the 19th Century, though the process involved the transference of beautiful belongings from the deserving poor to the undeserving rich! All the principal art publications in London were represented and some interesting speeches were made.

## Exhibitions

There are so many exhibitions of merit running just now that to attempt to devote more than a few lines to each would be an impossibility in so short an article. So inadequate a notice is especially to be deplored in the case of the Paterson and Carr-Gallery of 5 Old Bond Street, where a wonderful exhibition of early Chinese Pottery and bronzes is to be seen. The beauty, both as regards paste, shape and color in some of the most archaic pieces (some dating 18 centuries before Christ!) is incredible in its subtlety and variety. Perhaps the finest examples are to be found among the creamy glaze of the Sung pieces, though the blue and aubergine glaze of the Ming prove a serious rival.

At the Leicester Galleries, Green Street, Dulac's caricatures of "somebodies" are making all London chuckle. Here are all our local lions, in the shape of our notable sculptors, writers, musicians, judges and actors, pilloried for our amusement, not ill-naturedly, but with exquisite appreciation of their little weaknesses—shall we call them "affections"? Each drawing is a criticism in miniature.

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At the Independent Gallery is to be seen the work of Roger Fry in his latest manner, a good deal influenced by the modern French, though still distinctively his own. Nothing that this artist can produce is without its individual interest and the present exhibition gives one a comprehensive idea of his extreme versatility and grasp of the principals of art from every point of view. Both in portraiture, landscape and interior scenes, the artist has achieved a notable success.

Old Waterford Glass from the collection of Mrs. Graydon Stannus occupies the end room at the Fine Art Society's at 148 New Bond Street, W. Here connoisseurs will find every conceivable type of product from the famous Irish factory, from the grey-green bowls, dishes, and goblets of the dinner-table to the imposing crystal-cut chandelier. They may at the same time study the gradual evolution of cutting from the shallow ornamentation to the deep diamond cutting of the later pieces. Some good specimens of colored glass are to be found in the festoons of the wall brackets, some of which add the Wedgwood plaques of the period to their crystal charms.

At the Bruton Galleries are to be seen some decorative drawings by Walter Sauer, an artist who adds a power of suggestion and mystery to his undoubted genius for sensuous color and delicate draughtsmanship. He takes a fashionable type and confers on it something of the glamour of the East, working into his portraits an indefinable allure.

L. G. S.

## PHILADELPHIA

Aug. 9, 1920.

In recognition of the fact that art is essential to life and that a knowledge of it in its various manifestations in poetry, music, architecture, painting and sculpture is necessary to true education. A committee of the Board of Trustees of the University of Pa. have issued a report setting forth this need of the integral part of culture as expressed in a resolution "That a Faculty of the School of Fine Arts be and hereby is established in the University of Pa. under the provisions of its Statutes Governing Faculties and to have the organization, powers and limitations set forth in the attached 'Proposal for a School of Fine Arts insofar as these are consistent with the said Statutes,'" signed by John Cadwalader, Elfringham B. Morris and Charles L. Borie, Jr., chairman. Attached is the report of the Committee of the Faculty in Architecture signed by Paul P. Oret, W. P. Hopkins and Warren P. Laird, chairman, covering the Proposal in its several phases of aim and scope, faculty and administration, initial stage and ultimate possibilities and cost of operation. The professional courses will lead to the degrees of Bachelor of Architecture, Bachelor of Landscape Design and Bachelor of Music, and the liberal courses to the degree of Bachelor of Fine Arts. Co-ordination with the work of the art schools already existing in Phila. will be sought as far as is possible and the Faculty propose to make their plans operative Sept. 1, 1920. No announcement has, at present writing been made as to the composition of the Faculty of professors, assistant professors and lecturers beyond the appointment of Dr. Warren P. Laird, Professor of Architecture, as Dean of the Faculty.

The resignation of Mr. Joseph E. Widener, the president of the Art Jury, from membership in that body followed the action of the Hon. J. Hampton Moore, Mayor of Phila., in sending to the City Council a message and draft of an ordinance to make available for use in establishing a bathing beach on the upper Schuylkill River an unexpended balance of \$47,973 from an appropriation of \$125,000 intended for a separate gallery in which to exhibit the famous Johnson collections of paintings bequeathed to the city. Mr. Eli K. Price and Mr. Charles Grafley, whose terms expired in April, have been reappointed as members and Mr. Alba B. Johnson to succeed Prof. L. W. Miller, resigned. The Mayor has suggested that the Johnson Pictures be installed in a wing of the new Art Museum now under construction and it is reported that the counsel for the trustees of the Johnson estate has informed the Mayor that this can be done, providing the control of that part of the building and its contents remains with the trustees and following a petition of the trustees and all parties interested to the Orphan's Court.

Lectures on artistic anatomy, illustrated by drawings made before the class by the lecturer, Mr. L. J. Bridgman, will be a feature of the course of instruction in the next autumn term at the Phila. School of Design for Women. Night classes will also be conducted and a course of illustration under the direction of George Harding.

The galleries of the Art Alliance are booked for exhibitions for the entire season of 1920-21, and it has acquired the adjoining building for this purpose.

E. C.

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## PARIS LETTER

Notwithstanding that the Grand Prix no longer marks the end of the fashionable season as irrevocably as it did formerly, the artistic year has reached its conclusion by that time in so far at least as sales and exhibitions are concerned. Which does not imply that there is nothing to see in Paris for lovers of art. One might even say "on the contrary" for the galleries are displaying their own collections, collections often comprising most interesting specimens, and the museums have completed their reorganizations and are ready to receive the summer tourist.

The Petit Palais is among those which have undergone transformations and received the most significant accretions and an afternoon devoted to it is not too long. In the space of twenty years the town of Paris, to which it belongs, has brought together a collection of the very first order.

The sculpture is numerous and varied but is far inferior to the painting. Two big pictures by Largillière and De Troy, representing the City Aldermen, are admirable examples of official art and which the students at the Ecole des Beaux Arts would do well to study.

The big rooms giving on the garden, have been divided into compartments by mahogany panels which allow the grouping of works into categories and schools. The two first contain temporary exhibitions of drawings by modern artists.

By the side of romantic drawings by Granet; synthetic, nervous ones by Barye, incisive Daumiers, and noble Chassériaux, there are others, all in their way admirable, by Besnard, Cazin, Sargent, Lautrec; small, broadly treated landscapes by Jules Breton, and a very fine set of sketches and studies by Puvion de Chavannes for his decorations in the Hôtel de Ville, one of the most valuable collections in the museum. Apropos of this artist a new edition has just appeared of M. René-Jean's beautiful critical biography of the great Lyonnais, published by Alcan.

The principal gallery known as the Salon Oval, contains an imposing collection of pictures by Courbet, fifteen in all. As they are representative of different stages in that artist's career they give, together with those at the Louvre, a complete idea of his place in art. The portrait of his sister, dated 1844, has been compared with Ingres which is strange but true. The most interesting of the Courbet pictures is the well-known "Démolisseurs du Bords de la Seine" which is as characteristic of a certain era as is Renoir's "Moulin de la Gallette" or Lautrec's "Moulin Rouge." It is exquisitely colorful, the blues and the greens recalling Persian ware. The preparatory study for this picture is the property of M. Kelekian.

The same painter's portrait of the philosopher Proudhon in the midst of his family is well-known but his "Firemen on the way to a Fire," which has just been bought, is a novelty. It is a composition of large dimensions in chiaroscuro, lighted only by the firemen's torches. The figures are life-size and expressive of a certain tragedy. It is an unfinished work and broadly treated.

This same room contains a splendid little portrait of M. Théodore Duret, the art critic, by Manet, full-length and the size of a pocket handkerchief, but as free as though it were life-size and which would suffice to justify the master's reputation were there not the other works to endorse it also. It is a recent gift of M. Duret's.

Though unevenly, the Impressionists are well represented. I found only one Claude Monet, but it is a very fine one, a sunset in winter at Givancourt justifying his Christian name. There are good Sisleys and Pissarros, an excellent Guillaumin and Leborgs which do not pale by their side. Renoir is here as also Berthe Morisot with a charming bust of a young girl, and Mary Cassatt. The splendid picture of a man by Gauguin is the gift of Sir Joseph Duveen who has made several other donations. Examples by Cézanne and Van Gogh are wanting, but will, no doubt, follow later.

The next room contains the really depressing Carrière while on the right we come to the gallery devoted to Ziem and where it is possible to obtain a full idea of the work of the last of the Venetians. Thence we reach the Salle Henner where the prosperous career of that Alsatian artist may be pondered over.

Finally a third little room is attained. It is after a manner the Secret Museum in the Petit Palais and comprises the great re-proved ones, those artists who astonish the Sunday visitor: Odilon Redon, with some precious gems, pastels whose colors might have been borrowed from butterflies' wings, the Venus Anadyomène which was seen at his retrospective display; flowers such as he alone could render and drawings recalling Blake's; a series of very fine drawings in line and wash by Rodin; drawings by Constantin Guys, reminiscent of the late 19th century.

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mantics; pâtes de verre and water-colors by Henry Cros; and a cabinet containing a bust and small figures by Maillol. The neighboring room shows a small ensemble of works by Harpignies in oils and water-color. These, as well as the Redons, the Maillols, a bust by Bourdelle and the drawings by Rodin form part of a donation from M. Jacques Foubeloff, the generous friend of both the Petit Palais and the Louvre.

The new arrivals have alone been mentioned here, but the Petit Palais contains much besides: fine portraits by Ricard, by Ary Scheffer, Bonnat, Carolus Duran, Bail, Hébert, Dubufe, Chaplin, Sargent, Fantin-Latour (the portrait of his English patron Mrs. Edwards), a pastel by Dagnan-Bouveret (his wife and son); lastly, works by Aman-Jean, J. E. Blanche, Besnard, Lucien Simon, Cottet, Ménard, Henri Martin, Le Sidaner, Maurice Benis and a fine painting of a Sudanese by Mela Muter, also a gift of Sir Joseph Duveen.

These remarks do not imply that the Petit Palais only contains works of value and beauty. This would be an exaggeration, mediocre, pretentious ones being, indeed, far in excess of the others, but there are compensations and a judicious mode of hanging permits of their being avoided.

Lastly, a special gallery contains seven tapestries in the Don Quixote series by Coypel and Audran which alone deserve a visit to the Petit Palais. The city's very last purchases include a triptych to the war's heroes by Leroux and pictures by Jean-Julien Lemordant.

It would appear that next year we shall see the Dutuit collection and an exhibition of French landscape painters which will be entitled "From Poussin to Corot."

Collectors and dealers will be glad to hear that M. Maurice Lang, the well-known art-writer, who specializes in sales, has just compiled an Annual of Sales (Annuaire des Ventes) of pictures, drawings, water-colors, pastels, gouaches and miniatures which will be of the utmost utility to all who take an interest in the question. It contains, classified in alphabetical order, all the prices obtained at the sales from October, 1918, to July, 1919, and all complementary data desirable. We had, already, a similar work for prints excellently compiled and published by the expert M. Loys-Delteil, but nothing for pictures and drawings. This book represents for French collectors what "Art Prices Current" means for British, and one wonders how it is it took so long to fill a real want.

Among its other features it contains a synopsis of the year's chief sales by M. A. Frappart, the very competent editor of the "Gazette de l'Hôtel Drouot" and is illustrated with 57 hors-texte reproductions of the chief works sold. It calls for but one criticism: being a book exposed to much handling the binding should be stronger. The price is 35 francs and the publisher Maurice, 6 rue Cadet. The second volume, 1919-1920, is in course of compilation and will appear at the same price in October next.

M. C.

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## SPECIAL ANNOUNCEMENT

Following the Summer issues of  
July 17, August 14, there will be one  
more on Sept. 18, after which the  
weekly issues will commence a new  
volume beginning with Oct. 16.

## THE JULY BURLINGTON

Copies of the July Burlington reached  
this office unfortunately just too late  
for editorial notice in the American  
Art News of July 17. This latest num-  
ber of the Burlington magazine con-  
tains a highly interesting article on  
Chinese figured silks, the result of  
excavations by Sir Aurel Stein, drawn  
and described by F. H. Andrews. These  
silks are polychrome examples of the  
Han period of beautiful design and rich  
colors. An eighth article appears on  
enamels of the school of Godefroid de  
Claire, written by H. P. Mitchell, and  
generously illustrated. Henry Newton  
Veitch contributes a second instalment  
of his article on Sheffield Plate pro-  
fusely illustrated, and Archibald G. B.  
Russell describes the Graham Robert-  
son collection. Mr. Robertson special-  
ized on Blake drawings and to his  
original nucleus obtained direct from  
the Butts family he was able from time  
to time to make valuable additions until  
his Blake collection has become un-  
equalled. Roger Fry describes briefly  
a portrait by Lorenzo Lotto, shown in

an excellent full-page reproduction, and  
Cyril G. E. Bunt discusses early Amer-  
ican Art as shown at the Burlington  
Fine Arts Club in a recent exhibition.  
In conclusion, there are auctions and  
reviews as usual, the Monthly Chron-  
icle, and also a letter by John Ruskin  
on Monumental, Memorial and  
Sepulchral Statuary. Altogether a very  
satisfactory number.

## A SUGGESTION

The Johnson and Elkins collections  
have been the subject of late of a  
deluge of sensational journalism, the  
headlines invariably proclaiming the  
loss of valuable works of art to Phila-  
delphia and their unavoidable migra-  
tion to Manhattan. The two factors  
in the disposal of these precious be-  
quests, the Law and the Estate, are  
far too obvious to be overlooked or  
trifled with by such a wide-awake  
municipal force as Philadelphia pos-  
sesses, and in the fulness of time these  
two powerful assemblages of art will  
be duly housed in the great museum in  
Fairmount Park in perfect accord with  
the requirements of the law and the  
desires of the testators' heirs. Of that  
there can be no doubt. New York is  
not looking for tid-bits that may chance  
to drop from Pennsylvania sideboards.  
The Metropolitan Museum is abund-  
antly occupied in stewarding its own  
already vast resources.

The thought arises that scattered  
throughout the States are numberless  
communities that would be more than  
delighted to be started on the primrose  
path of the Permanent Collection. Why  
can not the great museums clean  
out from time to time their well-  
stocked basements and do some prun-  
ing in their galleries—their ensembles  
would not suffer but on the contrary  
would benefit and many a little town  
would kindle bonfires of joy. But this  
idea might seem too altruistic to be  
deemed practical. "To him that hath"  
prevails unfortunately as deeply in art  
as in other pursuits of life. Museums  
should absolutely decline all gifts and  
bequests saddled with any condition;  
they would then retain the power to  
bestow works of art wherever their  
advisory committees might deem it  
expedient.

## THE EXPORT TAX

A special cablegram to the AMERICAN ART  
NEWS clears up all doubt about the new tax;  
it reads as follows:

"Government new art export tax works  
before nineteen thirty under five thousand  
francs, 15% to twenty thousand value, 20%  
above twenty-five. No export tax works  
imported France since war began."

## OBITUARY

## Emma Lambert Cooper

In the death of Emma Lambert Cooper  
(Mrs. Colin Campbell Cooper) which oc-  
curred at the home of her sister, Mrs. John  
M. Steele, at Pittsfield, Monroe Co., N. Y.,  
on July 30, the American art world mourns  
one of its best women painters, as well as a  
sincere friend and an untiring worker for  
the high ideals she had established. She  
was born in Nunda, N. Y., studied under  
Harry Thompson in Paris, J. Kever in Hol-  
land and Wm. M. Chase in N. Y. She was  
a member of the Women Painters and  
Sculptors Assn., the American Water Color  
Society, Society of New York Painters, the  
Water Color Club and the N. Y. Water-  
color Society. Her work was well known  
throughout the country, having been ex-  
hibited in all of the leading galleries and  
exhibitions. She was a brilliant colorist, a  
good draughtswoman, and with inherent  
good taste always selected subjects that  
had individual attraction. Her work re-  
ceived awards in the Columbian exhibition,  
Chicago, 1893, the Atlanta exposition, 1895,  
the St. Louis exposition, 1902, and in the  
Woman's Art Club, 1907. A woman of  
sterling worth and an artist of distinction,  
she will long be mourned by her many  
friends.

## ROME

July 23, 1920.

The International Exhibition of Painting  
and Sculpture at Venice is still the chief  
object of contemporary art interest in Italy.  
The two sensations of the exhibition have  
been the work of the Spaniard Frederick  
Beltran Masses and the Russian Archi-  
penko. The former has a rather florid and  
sensual style, derived from Goya, but is as  
much Parisian as Spanish. Grafted on his  
Catalan breadth of manner there is a good  
deal of the exasperated refinement of the  
more decadent French schools. Archi-  
penko's anatomical and geometrical ab-  
stractions touch the public interest through  
curiosity. They may mean anything or  
nothing, and then they have the quality of  
being "different." It has even been sug-  
gested that the diabolical flavor in the  
name "Archipenko" has something to do  
with the great interest this man's work  
arouses. Among French artists, Cezanne is  
represented, though not adequately. For  
Holland Van Gogh has nine paintings.  
The American artists, united for the first  
time here in one pavilion, are mostly the  
younger men. The older American masters  
such as Whistler and Sargent are absent.  
Among the American section, the paintings  
of Eakins, Redfield and Rockwell Kent have  
aroused interest. The exhibition is truly  
an international one, though some countries,  
England for one, are not represented. With  
Venice fast regaining her old fame and  
fashion, the show will be seen by all the  
élite of cultured Europe.

A very delightful exhibition is being held  
at Ferrara in the Diamanti Palace. Ancient  
and modern paintings of Ferrarese artists  
are on view, and on the day of the opening  
a concert of old music was given. One of  
the men whose works have made some stir  
here is the sculptor Minerbi, whose "Vir-  
gulto" unites delicacy with strength.

In Rome we have had this week an ex-  
hibition of some German expressionists at  
the Casa d'Arte Italiana. Among the ex-  
hibitors are Goetz, Thomas Ring, Willy  
Zierath. The paintings and drawings are  
mostly abstract developments of the Kan-  
dinsky school. The show is especially in-  
teresting, perhaps for the fact that it ini-  
tiates a series of exchange exhibitions be-  
tween Italian and German artists of all the  
modern schools. At Rome we have also  
had shows by Pazzini at the Casa Bragaglia  
and by Goglia at the Palace of the Belle  
Arti.

## A Find in Statuary

The recent discoveries of some magnifi-  
cent Etruscan statues at Veii, near Rome,  
belong, perhaps, more to the department of  
archeology than art, but the artistic value  
of the Apollo and the Mercury is such  
that these terra-cottas, discovered by Pro-  
fessor Giglioli under dramatic circum-  
stances, will in time take rank with some  
of the greatest examples of classical statu-  
ary. The statues, which are life-size, are  
now in the Etruscan Museum in the Villa  
Giulia in Rome, but are not yet shown to  
the public. The awe-inspiring Veii Apollo  
must surely rank high among hitherto dis-  
covered works of Ionic-Etruscan origin.

A national art exhibition will be held in  
Rome in the Autumn to celebrate its fiftieth  
anniversary as capital of modern Italy.

The housing crisis has made it practically  
impossible for a painter to get a studio in  
the capital now. An appeal has been pre-  
sented to the Minister for Fine Arts, urging  
that steps be taken in the matter. Some  
little time back the few available studios  
in Rome were snapped up by people who had  
nothing to do with art, but chose to rent a  
studio since it was impossible to find an  
apartment or flat. Many of the ground-floor  
studios in the Via Margutta—Rome's little  
Latin Quarter—are now occupied as  
garages. The shortage of studios is work-  
ing real damage to the painters here, espe-  
cially the young ones. Edward Storer.

## AMSTERDAM

The sensation of the season in the Euro-  
pean art world has been caused by the re-  
cent purchase at the last Christie sale in  
London of a genuine Rembrandt. Mr.  
Jacques Goudstikker, son of the famous  
dealer in the Kalverstraat, bought the can-  
vas for 4,800 guineas.

The painting, about 3 x 4½ ft., was in  
such poor condition that many doubted its  
genuineness.

It has since been restored by the famous  
Mr. de Wild of The Hague, under whose  
treatment the splendid qualities of the great  
Dutch master have been revealed. It is  
called "The Two Philosophers," and repre-  
sents Heraclitus, seated to the right, in a  
magnificent yellow mantle, weeping over  
worldly matter, while Democritus stands  
by, scoffing at material things. Both old  
Greeks are contemplating a globe. The  
figures are life size, and the work belongs  
to Rembrandt's best period at about 1660.  
It is evidently a contemporary of the Altman  
picture, "Pilate Washing His Hands," at the  
Metropolitan Museum and of the "Saul and  
David" owned by Dr. Bredius of The Hague.

Mr. Goudstikker is being congratulated  
upon this splendid find. Mr. Hofstede de  
Groot and also Mr. Martens, director of  
the Mauritshuis, have pronounced it a

masterpiece. For many years it hung in  
an obscure place in the house of the West  
family, near Stratford-on-Avon, until it was  
put up for sale at Christie's. On this occa-  
sion Mr. Goudstikker also procured an ex-  
cellent Hobbema, a landscape of unusual  
size, now on exhibition at the dealer's gal-  
lery. Besides, there is an exquisite small  
portrait of a woman in a blue coat trimmed  
with white fur, by Vermeer, said to be the  
only one of this painter's 58 works now for  
sale on the market. The other fine old  
paintings shown here are proof of the high  
standard of art always to be seen at this  
gallery.

## The Hague

The local Museum of Arts and Crafts  
has turned over two of its rooms to an  
exhibition of Thibetan paintings, about eight  
in number, for the most part old temple  
banners of the XVII and XVIII centuries,  
in a splendid state of preservation. The  
colors are exquisite and the subjects repre-  
sent gods and demons in various attitudes.  
Aside from their historical value, they are  
highly decorative.

## CHICAGO

The International Exhibition at the Art  
Institute deserves a better occasion than  
the summer season but even so it has not  
been unappreciated. Chicago is so much of  
a summer resort that its population does  
not vary in numbers as much as in person-  
nel during the hot months and for once  
the many strangers within our gates have  
opportunity to witness at the Institute a  
passing exhibition of the very first import-  
ance. About three-fourths of the original  
collection is here and it makes an impres-  
sive showing. This exhibition having been  
seen and reviewed in the East, further com-  
ment is unnecessary. The Mueha exhibi-  
tion has proven so popular that the time  
has been extended to another thirty days.  
These with the loan exhibitions make the  
Institute a most interesting place.

Two well known educators and authori-  
ties on aesthetic matters have been added  
to the faculty of the Art Institute. The  
coming of Miss Evelyn D. Hansen, dress  
demonstrator from the State Normal school  
of Wisconsin to take charge of the Dress  
demonstration work for the Extension de-  
partment has been widely heralded in the  
press and her work is expected to prove  
most beneficial throughout the middle west.

September 1st Mr. Robert Harshe will  
assume the duties of assistant Director and  
head of the Art School at the Institute. He  
is so well known in the East for his work in  
bringing about the international exhibi-  
tions that every one will at once realize  
how very important an addition he will be  
to the staff of Chicago's greatest force for  
culture.

J. W. Young is spending the month in  
Denver with an excellent collection of  
works of art. His exhibition in the West  
is being most substantially appreciated and  
much commented upon by the leading  
papers of the Colorado metropolis.

Carson, Pirie, Scott & Co. report a splen-  
did business for the month just passed.  
Among their large sales was that of one of  
the finest and most important Rangers on  
the market.

The Anderson galleries on Michigan Ave.  
have just secured a large Reynolds which is  
characteristic and beautiful, a Sir Peter  
Lely, lovely in color, a Stuart portrait of a  
man, an Innes of considerable size painted  
in the nineties, and rich with autumn color,  
and a small but very fine Homer Martin.

O'Brien's are featuring a collection of  
prints and etchings by Zorn, Hayden,  
Whistler, M. A. J. Bauer, Legros and Le  
Pere. This department is growing rapidly  
in favor with the Chicago public.

Joseph Kleitsch has left for White Plains,  
N. Y., where he will be at Gedney Farms  
Hotel, painting portraits of Mrs. Herbert  
Spencer Martin and her son. These may  
perhaps be seen at his forthcoming exhibi-  
tion here in Autumn, with other portraits,  
character sketches and landscapes done last  
season at Laguna Beach, Cal.

Robert Grafton has just completed a por-  
trait of Mrs. Will Davis, Jr., a charming  
informal study of a pretty woman over the  
tea cups. Sigurd Schou is on his way to  
Porto Rico to paint markets and harbors.  
His brilliant and colorful style augurs well  
for success in this field.

The death of Samuel C. Scotten former  
wheat king and director in various large  
enterprises removes from the art world one  
of its most generous patrons. Mr. Scot-  
ten's collection is insured at one million  
and a half. It includes over seven hundred  
paintings, besides matchless rugs, porce-  
lains, bric-a-bracs, bronzes, ivory carvings  
and other curios. A collection of souve-  
nirs of Napoleon reveals the romance of a  
boyhood spent in poverty and hard work,  
which found in a book on the great Corsi-  
can its inspiration to endeavor achievement  
and the final success of a great captain of  
industry.

Evelyn Marie Stuart.

The New Monterey Hotel at Asbury  
Park is showing a collection of paintings  
and miniatures by Nicolas S. Macsoud. The  
exhibition opened this week and will be  
on view until September 6.



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**CLEVELAND**

The Cleveland Museum of Art has received two midsummer gifts of great importance. An anonymous fund of \$250,000 to enable the museum to develop its music department under the direction of Mr. Thomas W. Surette of N. Y. The second gift is a trust fund of a half million dollars from Mr. J. H. Wade, the donor of the Wade collection of foreign paintings and divers collections of other art objects of some \$30,000; the interest will be used to purchase art works for the permanent collections. There are no restrictions placed on the gift, which ranks in importance with those of the museum's founders. Mr. Wade's father donated Wade Park and his son gave the site on which the museum is located.

An addition of importance to the art circles of the city has been made in the person of Conrad Dressler, the noted British sculptor, who is at present sharing the studio of Raphael Raineri, who specializes in portrait work, and had the good fortune to know, among other celebrities, Ruskin and William Morris, who often sat to him. He has also modeled three of England's lord chancellors, including the present Lord Birkenhead, and his bust of Queen Victoria of Spain, done at Osborne, was exhibited in the Royal Academy with the highest commendation from the late King Edward VII. Mr. Dressler's creative sculptures, in which he shows breadth and freedom, are many and varied. He will exhibit here this Autumn.

The Gage Gallery has been showing rare etchings by Haden and others and Mr. Henry Martin of Washington has given much pleasure with a showing at the Guenther Galleries of etchings and aquatints by John Taylor Arms.

Jessie C. Glasier.

**OMAHA**

The Omaha Society of Fine Arts has engaged Mr. Maurice Block, head of the department of decorative art of the Chicago Art Museum and a graduate of Chicago University, as its art director.

Omaha possesses in its museum one of the best collections of pictures in the Middle West, but of which there has been so far no comprehensive catalogue. An elaborate illustrated booklet is now in preparation for publication this autumn for which Mrs. Leta Moore Meyer has written descriptions and criticisms of the paintings with accounts of the lives of the artists. Some fifty works are owned by the Friends of Art, Fine Arts Society, and the city, and are loaned by Mrs. J. M. Metcalf and Mr. Charles H. Pickens. Some have been presented by Mrs. Harold Gifford and Mr. and Mrs. C. N. Dietz and other art lovers. Two local artists, Dr. R. F. Gilder and A. W. Dunbar are well represented. The purpose of the catalogue is to rouse interest and to show to Omaha and the world outside what we have.

There are excellent examples of Daubigny, Jules and Julien Dupré, C. H. Davis, Paul Dougherty, Evart Pieters, Robert Reid, Redfield, W. M. Chase, Ivan Olinsky, Douglas Volk, Walter L. Palmer, James G. Tyler, L. P. Dessar, G. Fouace, J. H. L. de Haas, Chas. P. Gruppé, Jules Breton, A. M. Gorter, Ben Foster, Geo. H. Bogert, E. Irving Couse, Edwin Lord Weeks, Birge Harrison, G. E. Browne, Elizabeth Tuttle Holzman Herman Richir, and other well-known artists.

L. M. M.

**PORTLAND, ORE.**

There are now on exhibition at the Museum of Art three ancient Chinese paintings from the collection of the late Charles L. Freer of Detroit. One of these paintings was presented to the Art Association by Mr. Freer during his lifetime and has been exhibited before in Portland. The other two have just been received from Mr. Freer's estate.

The fine collection of jade owned by the Art Association, the gift of the heirs of Mrs. W. S. Ladd, together with two large jade panels lent by Mrs. A. M. Minot have been arranged to be seen in connection with the Chinese paintings. A collection of rare laces given by Mrs. Oscar Meyers of N. Y. are being shown for the first time.

**RICHMOND, IND.**

The degree of Master of Arts was conferred on J. Elwood Bundy, the famous Indiana landscapist, by Earlham College of this city at the recent commencement. Mr. Bundy was, at one time, a member of the Earlham College faculty where he headed the department of art. Earlham is one of the best known Quaker colleges in the world and honored a member of the Society of Friends, Mr. Bundy being of the Quaker faith.

George H. Baker, who has rapidly achieved reputation as one of the leading resident Indiana landscapists, has removed from Richmond to Centerville, the historic village six miles west of Richmond, the home of many of Indiana's celebrities in public life and the world of art, including Oliver P. Morton, this state's famous war governor; Robert Underwood Johnson, present ambassador to Italy; the grandparents of Meredith Nicholson, the novelist; of George W. Julian, celebrated member of Congress in his day; the Tarkington family and others well known.

Mr. Baker, who has his studio on the old National Road in Centerville, recently closed the most successful one-man exhibit ever held in Richmond in the public galleries. Out of forty-five pictures exhibited, twenty-eight were sold to collectors in Richmond, Indianapolis, Cincinnati, Grand Rapids, Chicago and elsewhere, the purchasers including Governor Goodrich, of Indiana, and William Dudley Foulke.

John A. Seaford, of Boston, Mass., well-known illustrator, a set of whose drawings of Old Boston is owned by the Boston Public Library, is spending several months working round.

Mrs. Maude Kaufman Eggemeyer has opened a studio in her new home north of Richmond on the Whitewater River, the Eggmeyers having purchased "Carr Lodge" picturesquely situated on a high bluff overlooking the river.

**SILVERMINE (Conn.)**

The Silvermine group of artists began holding their Sunday morning meetings at Solon Borglum's studio in June, and with the return of several of the men who had been away during the war, the old interest and enthusiasm has returned. Among the new painters who have come and settled here are Mr. Carrol Holliday and Mrs. Kenneth Byard. The sudden death of Charles Shackleton while playing golf on the New Canaan links, came as a great shock to all the colony. He was a most loved man and had many friends in Silvermine, Provincetown and Cleveland. Mr. Borglum is at work on two heroic statues of Inspiration and Aspiration; the latter from the small figure in the Metropolitan Museum. They are to go in one of the parks of Philadelphia. Mr. E. A. Ashe has brought several things back that he did in the mountains of Tennessee and along the Mississippi. Frank T. Hutchins has been doing some figure work out of doors and some garden things. Putnam Brinley is at work on several large decorations which will occupy most of the summer. Howard Hildebrand is doing some portraits and out-door studies near his charming studio. Fred C. John has just completed a series of pictures in black and white which are among his best recent works. Charles Reiffel is working among the hills of Milton overlooking the Silvermine valley. William A. Baring is settled in "Trepid House" which was recently built by Frank T. Hutchins; a quaint and attractive facsimile of a Picardy farm house, built around a court. It is patterned after an old house in France, nearly four hundred years old, which was occupied for several years by Mr. Hutchins. Carl Schmidt is building a very attractive studio home, mostly in stucco, and it will have a delightful Italian character. Helen Hamilton is one of the enthusiasts, and is painting much out in the open. It is probable that an exhibition will be held in the early autumn as formerly.

**DETROIT**

Four paintings have recently been added to the permanent collection of the Detroit Museum, a painting by Francis Petrus Paulus, "Fish Market of Bruges"; "A Michigan Home," by Ivan Swift; a water color by F. Hopkinson Smith, and "The Entrance of the Ballet," an oil by Maurice Sterne.

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The George G. Booth collection of American bronzes, pottery, silver, jewelry and other works of the contemporary craftsman, in the main first-floor gallery of the Detroit Museum, is the first important collection of native industrial art that an American museum has had the initiative to establish as a permanent feature. Without active and aggressive work on the part of the Society of Arts and Crafts of Detroit, in creating and sustaining interest in the arts and crafts through its exhibitions and by various other means, this collection might never have been formed. Fully nine-tenths of the objects in it were purchased from the exhibitions of, or ordered through, the society.

**COLORADO SPRINGS**

The Broadmoor Art Academy in spite of its youth is making an excellent showing. Although work was only commenced on June 15th last, there is a list of 39 students ahead and a large increase is certain during the current month. A house warming was held in Robert Reid's studio recently when a number of his decorative panels were shown. This was followed by a "one-man" show by John F. Carlson.

**Cushing Memorial at Newport**

August 1 the Howard Gardiner Cushing Memorial, a building presented to the Art Association by friends of the deceased artist, was dedicated with simple but impressive ceremony. Mr. Cushing's paintings are permanently hung here and there is also a gallery for exhibition purposes. The committee having its erection in charge were Mrs. Harry Payne Whitney, Mrs. Henry Clews, Mrs. Charlotte Sorchan, Mr. F. J. Delano, Mr. Frederick Macmonnies and Mr. Robert Burnside Potter. It is of fireproof construction, excellently proportioned, with a portico of dark granite columns.

At the annual meeting of the Taos Society of Artists held recently at Taos, N. M., the following officers were elected: E. L. Blumenschein, president; Walter Ufer, Sec. and reas.; Victor Higgins elected to the governing board. After four years of excellent service, E. I. Couse, N. A., resigned the presidency, whilst O. E. Berminghaus resigned as sec. and treas.



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**ARTISTS' NOTES**

At his Provincetown studio Richard Miller is painting a series of mural decorations for the Jefferson City, Mo., Capitol. The panels measure 9x30 and portray historical scenes and characters pertaining to the settling of the State of Missouri. It will require over a year to complete the entire work, after which the artist proposes to return to his Brittany home, where his life and work were interrupted owing to the war, when he came to this country.

Martha W. Baxter, who left her Sherwood studio in early June for California, is settled in Santa Barbara, where she has a studio and expects to paint there indefinitely.

Gustave Wiegand is painting his well-known birch tree subjects at his summer studio, Georges Falls, Vt., where he will remain until late October.

Olaf Olesen, who went to Copenhagen, Denmark, in June on business in connection with the great Montanac collection of paintings owned by the Georges Petits Galleries, has returned to his studio, 1 E. 47 St. He succeeded in securing some 34 choice works which he has brought to this country. Among them are examples of Monet, Sisley, Pissarro, Van Ostade, Courbet, Corot, Carrière, Zeim and many others equally important, which he proposes disposing of in the near future. While in Europe he obtained a clue to another important collection whose history, when published, will doubtless prove of vast interest to American art lovers.

At his summer studio at Eastport, Conn., George Pearce Ennes has recently completed two stained glass windows for the Unitarian Church of that city. He will remain at Eastport, where he is now doing outdoor work, until Oct. 15, when he will return to N. Y. to occupy his new Sherwood studio.

Thalia Mallett returned from Europe a few weeks ago and is now painting at Southampton, L. I., where she is settled for the summer and autumn.

Olive Rush is spending the summer at Santa Fe, where she will remain until October.

Mrs. Clara Lathrop Strong is working on the heroic size statue of Edward Winslow, the Pilgrim, for the Winslow Associates, at her summer studio at Marshfield Hills, Mass.

Ernest Insen recently left his studio, 119 East 19th St. (the National Arts Club), for his summer studio at Nonquet, Mass.

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**CALENDAR****ARTISTS' EXHIBITIONS**

Newport (R. I.) Art Ass'n—Ninth annual exhibition. July 17-31, oils, watercolors, pastels, miniatures, sculptures.

St. Louis Museum—15th annual exhibition modern American paintings, Sept. 15-Aug. 31; no jury; entries to R. A. Holland, Director, St. Louis; N. Y. pictures to Budworth by Aug. 25.

**SPECIAL NEW YORK EXHIBITIONS**

Ainslee Gallery, 615 Fifth Ave.—Paintings by George Inness, A. H. Wyant, Homer Martin, Winslow Homer, J. Francis Murphy, and the Barbizon, Modern Dutch and Early English Masters.

Babcock Gallery, 19 E. 49 St.—Summer show of American Paintings.

Bourgeois Gallery, 668 Fifth Ave.—American Paintings and Sculpture through the Summer.

Daniel Gallery, 2 W. 27 St.—Group of Painters of Today, to Sept. 1.

D. B. Butler & Co., 601 Madison Ave.—Decorative Paintings.

Richard Dudensing & Son, 45 W. 44 St.—Special Summer exhibition of prominent American painters; Inness, Wyant, Twachtman, etc., especially R. A. Blakelock.

Ehrich Galleries, 707 Fifth Ave.—Summer exhibition of portraits, landscapes, genre, by Stuart, Copley, West, Harding, Woolaston, Doughty, Mount and others.

Ferargil Gallery, 607 Fifth Ave.—Summer show of American paintings.

556 Fifth Ave.—13th Annual Summer exhibition of paintings by American Artists.

Ehrich Gallery, 707 Fifth Ave.—Old Masters and Decorative Paintings by modern Americans.

Jumel Mansion, 160th St. near Amsterdam Ave.—Loan Exhibition of Revolutionary and Colonial Relics.

Macbeth Gallery, 450 Fifth Ave.—Paintings by American Artists through the summer.

Metropolitan Museum, Central Park at E. 82d St.—Open daily from 10 A. M. to 5 P. M., Saturday until 6 P. M., Sunday, 1 P. M. to 5 P. M. Admission Monday and Friday, 25c. Fiftieth Anniversary great Art Loan Exhibition to last through the Summer.

Montclair Art Museum, Montclair, N. J.—Annual Exhibition of Paintings and Sculpture by artists of Montclair and vicinity, to July 11—and Sept. 8-19.

National Arts Club, 119 E. 19 St.—Sketches and small sculptures by artist members, through the Summer.

N. Y. Public Library, Fifth Ave. and 42d St.—Annual Exhibition of Recent Additions to Print Collections. Including the Miclats Etchings, Samuel Colman's Etchings and Color Prints by the late Helen Hyde. Technical exhibition, "Making of Prints," Stuart Gallery.

Scott & Fowles, 590 Fifth Ave.—XVII and XVIII Century Portraits by English and American Painters.

Howard Young Gallery, 620 Fifth Ave.—American and European Paintings.

Washington Irving High School—12 Murals by Barry Faulkner.

David Edstrom has returned from his vacation and has taken a big studio, at the Hotel des Artistes, retaining, however, his old studio at 33 W. 67th St. Edstrom is at work on a heroic statue, a Continental commission just assigned to him by cable.

Douglas Volk left his studio in the National Arts Club recently for his summer home at Centre Lovell, Maine, where he will remain until the late autumn.

Gardner Symons left his studio in the Nat. Arts Club recently for the Berkshires where he will paint until the late autumn.

William Couper, long a successful N. Y. sculptor, has built a studio adjoining his home in Montclair, N. J., where he is at present painting some of the interesting landscapes surrounding his home. He is quite an adept in expressing artistic themes in color.

C. Arnold Slade, late Captain of Engineers, since his demobilization has been in Paris executing a commission which will keep him there until late Autumn, when, accompanied by Mrs. Slade, he will go to Italy.

George Biddle sailed recently for Tahiti, where he will paint until the late autumn.

**Bohemia in Provincetown**

Those American artists long resident in Europe, who found a pleasant substitute for their French haunts in the quaint little village of Provincetown, Mass., with its savor of foreign customs and sympathetic artistic atmosphere, when forced back to this country by the war, have this year found further attraction to wean them from their French habits in the introduction of a refreshment resort, "Sixes and Sevens," conducted in a unique manner by six ambitious art students who have cleverly converted a fishing shack built on the end of an ancient dock into a decidedly individual place of entertainment, where their guitars, mandolins, songs and verse generously offered to their patrons for the evident joy they get out of making them happy, are highly appreciated by the entire town, which fills the place nightly to capacity, for the good cheer and comradeship "the boys" promote by their hospitality. Not the least of the attractions of "Sixes and Sevens" lies in the fact that they have established a precedent of "no profiteering" and their patrons have responded to a "square deal" by spending all of their time for relaxation there to the exclusion of the other establishments. Here any evening Max Bohm, George Elmer Brown, Gifford Beal, Mary Heaton Vorse, Henry E. Eddy, Joseph Birren, Jane Freeman, Richard Miller and hosts of other artists may be found, exchanging confidences and joining in the song and laughter over their coffee, sodas and cigarettes, as the true spirit of Bohemia prevails. And by their cheerfulness and willingness to do much for the comfort of their customers, for which there is no extra charge, "the boys" are reaping a financial harvest far in excess of their expectations. In the simplicity of their management they have brought the real spirit of artistic Europe to America, to the joy and comfort of those who know the difference between Greenwich Village fake and sincere art atmosphere.

**ROCHESTER (N. Y.)**

The summer exhibition at the Memorial Art Gallery, which succeeded the 37th annual exhibition of the Rochester Art Club in May and an exhibition of recent oils by W. Elmer Schofield, consists of paintings and drawings by Gaston La Touche and Louis Maurice Boutet de Monvel. This collection, recently brought from France by the Buffalo Albright Gallery, is to make a circuit of museums in this country.

The famous watercolors by Boutet de Monvel illustrating his "Jeanne d'Arc" have been purchased for the permanent collection of the gallery by Mr. Simon N. Stein of this city. Actuated by the universal interest in this collection, manifested by laymen and connoisseurs alike, Mr. Stein, with discriminating vision, recognized the great asset of so unique a collection to the artistic development of the community.

**TORONTO**

The Sigmund Samuel Samuel donation of pottery and sculpture to the Royal Ontario Museum gives Toronto the unique position of being the only place in the Dominion where there is opportunity to study these varieties of art; there are only two similar collections on this continent—in N. Y. and Boston. The majority of specimens in this donation were collected by Dr. Allan Sturge, the medical adviser to Queen Victoria. He had great reputation as a connoisseur on pottery.

**M. Demotte on the Tax**

"Despite my loyalty to France," said M. Demotte, the famous antiquaire, "loyalty of which I have given frequent proof, I am constrained to leave Paris. My business cannot be pursued if I am not allowed to export. So I am opening a firm in Brussels, which will be my chief house, while that in the rue de Berri will only be its branch. I do not wish to submit the works I may be desirous of sending abroad before commissions comprising my confrères and to be dependent upon their good intentions on my behalf."

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Elsie Southwick Clark returned to New York last week after a short visit to East Hampton, L. I. She is preparing to paint some portrait commissions in the early autumn at her Rodin studio.

Carle Blenner is spending the Summer at his new studio and home, recently purchased, at Greenwich, Conn.

Orlando Rouland has returned to his studio at Marblehead, Mass., for the rest of the summer. An exhibition of his portraits is on during this month at the Syracuse Museum.

A. L. Groll, the well-known painter of desert landscape, has sold his painting "Springtime on the Desert, Arizona," to the Carnegie Institute for their permanent collection.

**Legion of Honor Awards**

Mr. Paul Durand Ruel has been decorated with the Legion of Honor.

A legion of honor has been posthumously awarded to the late Sub-Lieut. Robert Fischhof; the following citation accompanied the award: "Gallantly attacking, 18th Aug. 1916, at the head of his section, he was wounded in the leg after attaining the objective assigned to him and was killed during transport to first-aid hospital." Robert Eugene Fischhof served with the First Regiment of Zouaves and Tirailleurs, at his own request being transferred from cavalry to infantry. He displayed great courage and was a model soldier.

**Paris as an Art Centre**

Consider the privilege of living in Paris! Not only for what is produced here but for what converges thereto from without; consider that, in the space of a month or so, Paris has had displays such as that of the Czechoslovakian rural crafts, that of the Russian Jacobovlev's Chinese pictures, and that of Odillon Redon, and of Mr. Raymond Duncan. Manifestations of the kind point to the conclusion that Paris is fast becoming the capital of the world, not only in theory but in fact. All that is most vivid in the creative sphere finds its way to this city.



## ARTISTS' SUMMER COLONIES

## DUXBURY

The Duxbury Art Association opened their third annual exhibition with a private view and tea at the old Partridge Academy building, Duxbury, Saturday, July 31, to continue through Aug. 14.

The jury, made up of William Paxton of Fenway Studios, Boston, Everett L. Warner of Lyme, Conn., and Lawton S. Parker of Duxbury, awarded two prizes and two honorable mentions for the best work shown. The first prize (\$100) went to Aldo Hibbard of Belmont, Mass., for his winter landscape, "The City Beyond," one of his characteristic snow scenes; second prize (\$75) was given to Margaret Richardson of Boston for her excellent portrait study, "Miss Dorothy"; the two honorable mentions were awarded to Miss Marie Danforth Page for her strong family group picture entitled the "Tenement Mother" and to John Sharman, represented by a decorative landscape called "Spring."

The exhibition was undoubtedly far ahead of the association's previous shows. There were included in the 65 or more canvases none which tended towards the ultra-modern point of view. Everything was safe, sane and understandable. Besides the prize winners, on the whole well chosen, were several canvases worthy of especial mention. Frank W. Benson's out-of-door portrait of his little grandson is such a one; it pictures a small tot in blue jumpers, with flaxen hair, standing alone on a hill top, his figure silhouetted against a fleecy sky. It is Mr. Benson in his happiest mood. Of a different character is the decorative landscape of Allen Cram called "Church of the Windows," done in a low-toned blue and purple color scheme; the lines of the church spire, the people coming out from church, the horse and buggy in the foreground, and over all the effect of drenching rain, is a distinct bit of imagination, skilfully portrayed. One should not overlook Ruth von Scholley's dancing girl, the canvas which created such an impression at the spring show of Boston artists at the Museum. It is in its way an almost faultless gem, and how superb it would look in a proper setting!

Charles Bittinger had the largest single representation of any artist. No less than seven of his canvases were shown. Mr. Bittinger is an excellent painter with an individual technique and sense of color. His large landscape, "The Road to the River," Essex, is a beauty and no less inspiring than are his exquisite Colonial genre interiors, especially the one "Vanity," hung in the lower gallery.

Other artists and paintings which contributed the high spots of the exhibit were: William Paxton's portrait of Miss Sabrina Divinnell; "Still Morning," an excellent out-door portrait by Margaret Fitzhugh Browne; "Spangles," a rather odd but interesting figure interior with a black color scheme; "Critics," by Marion Pooke; "Hey, There!" picturing two children seated on a log underneath the trees, by Howard C. Renwick, interesting in subject but a trifle cold in color; Marion Boyd Allen's "Fire-side"; Howard Smith's "Summer Day"; Everett L. Warner's "Falling Snow"; Harry Sutton, Jr.'s "Reading Vogue," and H. C. Dunbar's spring landscape.

Sidney Woodward.

## NEWPORT

The Newport Art Association's ninth annual exhibition of pictures by American painters has just closed, with a fine record attendance surpassing every preceding show. The average quality was high and contemporary American art in landscape and figure was consistently represented. It speaks well for the growing importance of the Newport exhibition that many more pictures were submitted than could be hung.

The Richard S. Greenough memorial prize fell to Robert Vonnoh's masterly painting "The Grey Bridge," which took the Flagg prize at the Connecticut Academy exhibition. The People's prize went to Louise Lyons Heustis, "Peaceful Old Age," the appealing figure of an old woman of the people, her calm face thrown into relief by black drapery, with hands resting on her lap. A very simple but strong painting and one that would hardly be expected to secure the popular vote against more elaborate examples on every side.

Reuter Dahl sent his Turner-esque "Destroyer Patrol," brilliant and full of the spirit of the subject, and this was flanked by Frederick Waugh's "Leviathan under Convey," a finely rendered marine. Robert Henri had one picture, "Little Girl with Fan," disappointing for its inane face and general lack of artistic strength. Maurice Fromkes, on the contrary, delighted visitors by his little gem of color and sentiment, "Her Dutch Cap," somewhat flat, perhaps, for effect, but still charming.

Ernest Lawson was represented by one of his brilliant and enamel-like paintings of New Hampshire scenery. John Costigan sent a strongly painted, sparkling "Early Spring," a canvas of unusual technique. Wayman Adams' "My Wife," a portrait

head, hardly came up to his established reputation. Burtis Baker sent a good picture of a girl, graceful in pose, with a well-poised head in profile. Another deserving figure piece was Mary Foote's portrait of Mrs. Smith Ely Jelliffe. Harry Britton's "St. Ives Harbor," with its strongly-colored sails in the foreground and the town climbing away from the harbor, was very effective. H. Anthony Dyer's "Midwinter" was moderate in size but masterly in breadth and simplicity. It was one of the best pictures on view. Paulette van Roekens showed an excellent still life of "Poppies and Old China." "Dressing Genevieve," by Marie Danforth Page, attracted much attention. It is full of sentiment and very good in drawing and composition. Jane Peterson sent an effective flower painting, a great bunch of gorgeous peonies strongly rendered. Violet Oakley's "Alice in Wonderland," a curious rendering of a girl reading posed against an equally curious background. It is rather decorative in effect but of little importance as a picture. Marian T. McIntosh sent a picture of "Rocky Neck, Gloucester," very good in color and atmosphere. Hugh Ballin exhibited his "Stillness," romantic and lovely in color, somewhat reminiscent of the German school, and also a most beautiful drawing of a head in profile. John Sharman's "Monadnock" is one of the finest presentations of that much-painted mountain that has been shown. He also sent "Fairy Tales," a mother and child on a piazza with background of delicate green foliage. Catherine Wharton Morris shows a great advance as a young painter in her "Fairy Glade," with its sunlit trees. Robert Spencer's "Green River," the Altman prize picture, received warm praise as one of the two or three best landscapes shown.

J. G. P.

## OGUNQUIT

Without any association such as may be found in other art colonies like Duxbury, Gloucester, Old Lyme or Newport, colonies which tend to bind the artists together and furnish the means and room to exhibit their wares during the summer, Ogunquit is neglected or forgotten by the rest of the art world. True, Ogunquit has an art gallery in its community theatre (at present containing an exhibit of the works of Allan G. Cram), but so far it has been poorly attended and has awakened only slight interest. With scores of artists and students making Ogunquit a spot almost unrivaled in New England for its natural advantages, it

seemed there would be some one eager to form an association. A tour of the separate studios is a tedious pilgrimage, but it is the only way one can see class work, and it reveals no distinct style or method of painting peculiar to the whole colony.

The "Sunrise" studio of J. W. Hawkins, the painter of sunrises, still continues the favorite point of interest in Perkins Cove. Thousands drop in to see his work and enjoy his hospitality. For a man who has taken up painting late in life Mr. Hawkins has achieved enviable results. Russell Hyde has taken over Charles Woodbury's old classes and is teaching this summer about 20 pupils. He is, of course, following the principles of painting which Mr. Woodbury taught for so long, yet with his own interpretations. It is not expected that he can begin where Mr. Woodbury left off. Yasuo Kuniyoshi and his American wife, Katherine, living in Fishing Village are looked upon by the laymen to furnish the thrills of modern art. In several of his landscape paintings it is difficult to determine just where the land leaves off and the sky begins, and likewise, it is often questionable whether it is even a landscape although labeled as such. One does get however some beautiful arrangements of color and form. Hamilton Field recently arrived from Paris where he has been negotiating for art correspondents to his art magazine, which he is to publish in the Autumn. He has brought back proofs of the alleged forgery in the recent sale of Renoirs. Field is one of these teachers who believe in developing in his pupil not his (Field's) ideas and style, but that with which by nature the pupil himself may be blessed. The result in the case of his pupil, Erdheimer, who also has a studio in Fishing Village, is not particularly convincing.

Niles Spencer and his wife, Betty Lockett, belong to the so-called Modernists. They strive to obtain form and color without much regard for human interest. Roy Hilton, a Boston artist, is more conservative in his views and exhibits several pleasing canvases. Earl Sanborn is here painting alone, working out his own ideas. He has had the advantage of a sound training, being a scholarship student of the Boston Museum, and the watercolors which he is at present working on are way ahead of anything he has yet done. No one can speak of Ogunquit without mentioning Charles Woodbury and Joseph B. Davol. To come upon their work is like coming from obscurity into light.

## EAST GLOUCESTER

The Fifth Annual at the "Gallery-on-the-Moors," East Gloucester, was opened with a "Private View" on Aug. 3, all the North Shore seemingly present.

The paintings and sculpture were selected by a jury of artists voted in by previous exhibitors. Miss Jane Peterson, Henry B. Snell, Hobart Nichols, Charles Hopkinson, Paul Connoyer, Anna Vaughn Hyatt and Charles Grafley.

The gallery presents a fine appearance, with several large canvases handsomely hung, and the smaller ones well placed. An important work is Hugh Breckenridge's "Nude with Still Life," which glows in golden yellow, deep purples and blues, citron and sea green,—like a piece of stained glass in depth and brilliancy of tone. A "Twilight" by Hobart Nichols has the charm of the hour, and as a composition is good in color and design. A poetic interpretation of an "After Glow" in a land-locked harbor is Henry B. Snell's contribution to the success of the exhibition. A work of much appeal, "The White Sail," by Jane Peterson, is a typical Gloucester motif, treated from a fresh viewpoint, with both vigor and charm. In "Moose Wood," Charles Hopkinson presents an original theme, with a brilliant effect of light, the whole idea spontaneously expressed. "The Farm" by Florence Snell. "Long Cove" by H. A. Vincent, Eben Comins' effective portrait composition, "Juliet in Orange," Alice Schille's "Portrait of a Young Girl, a study of able characterization and uncommon color arrangement. Theresa Bernstein's "The Harbor," Camilla Whitehouse's naive "Portrait" of a little girl in white. Alice W. Ball's big decorative canvas of "Blue Hydrangeas," a snow scene called "Beech Leaves," by Walter L. Palmer, Carl J. Nordell's "The Seamstress" (a large canvas in the centre of the east wall) of varied color and ably treated. Marion Boyd Allen's good portrait of "A Real Boy." "The Old Antique Shop," a spirited work by Richard Kimbel, are noteworthy examples. Among many good landscapes are Gertrude B. Bourne's "Mt. Washington," a winter effect. H. Bradish Litcomb's "Maytime," Irma Kohn's "Garden by the Sea," W. B. Clossons' "The Out-Door Costume Party." The "Garden at Gloucester," by George L. Noyes, Henry R. Kenyon's "Morning in May," an interior, "The Old County Inn, France," is a destructive canvas by Paul Connoyer. It is of fine old brownstone, excellently drawn, ably presented. "Portrait of Mrs. D." by Helen K. McCarthy, "Mandarin Beads," by I. B. Cartwright, "A Russian Singer," by Jean N. Oliver, and Agnes Richmond's "Summer" are figure subjects.

Eleven sculptors have examples of their work and the etchings are by four well-known workers of the former group, Elie Nadelman, Anna Coleman Ladd, Anna Vaughn Hyatt, Louise Allen, A. H. Atkins, Katherine Lane, Virginia Morris, P. Bryant Baker, Helen Sahler, May M. Kelley and Roger Noble Burnham. The etchers are Lester G. Hornby, Arthur W. Heintzleman, Frederick W. Hall and James E. Thompson. The exhibition will continue until Aug. 23.

## LYME

The 19th Annual Exhibition of the Lyme Art Association which opens Aug. 14 for 10 days promises to be one of the best in late years, and as it is the last to be held in the Library it is well to finish with a progress. The new and permanent home of the Art Association will be finished for the 20th exhibition next year. The Lyme exhibition this year will show some 40 canvases and double that number of sketches, for the greater part landscapes painted in the region of Lyme. The exceptions are Hoffman's under-sea studies, the Bermuda subjects by Voorhees and Will Howe Foote, who has sent two very attractive Bermuda landscapes instead of his usual figures. Frank Dumond has a handsome composition, highly decorative, "Robin Hood," Ivan Olinsky's "Tosca" and Lawton Parker's "Lady in the Garden" are the only figure pictures. The annual painters are represented by Wm. H. Howe, Carlton Wiggins, Mathilda Brown and Percival Rosseau with his "Sporting Dogs." Carleton Wiggins has one of his best Sheep subjects in an atmosphere of Spring, very attractive in color. There are a number of good landscapes, and particularly attractive these hot days are the Winter scenes by Guy Wiggins, Everett Warner and Woodhull Adams. Less Wintry but equally attractive are paintings by Wm. S. Robinson, "June Idyl," Gregory Smith's "Little Black Bridge," Wm. Chadwick's "Monarch of the Marsh," and Ebert's "Approaching Storm."

## LOWELL

The largest and most important summer exhibition in the history of the Lowell Art Association opened the first of July, to continue through Sept. 15, at the old Whistler house, Lowell. The 39 paintings have been loaned by several Boston artists, mostly members of the Boston Guild.



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